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Retellings of tradition. *Little Red Riding Hood* and the voice of the wolf

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Abstract: The tale of *Little Red Riding Hood* passes from oral tradition to written and published traditions. In both it has multiple versions, but this article will focus on written sources. The reception of the work by Perrault and the Grimm Brothers in different cultures produces differing and unusual texts. This essay focuses on the analysis and comparison of significant works because of the fresh protagonists' models they design. The wolf and the girl are presented with unprecedented images, novel and clearly subversive. The voice of the narrator is divided into polyphonic discourses in which the wolf expresses his version in first person. Finally, this article analyses new images of *Little Red Riding Hood* that are used in different genres from literature to advertising.

Zusammenfassung: Das Märchen von *Rotkäppchen* wurde von der mündlichen zur geschriebenen Tradition in vielen verschiedenen Versionen überliefert. Die Aufnahme der Werke von Perrault und der Gebrüder Grimm hat in unterschiedlichen Kulturen zu voneinander abweichenden sowie ungewöhnlichen Texten geführt. Dieser Artikel bezieht sich auf die Darlegungen und Vergleiche bedeutender Werke, weil sie neue Konzepte des Protagonisten entwerfen. Der Wolf und Rotkäppchen werden mit noch nie da gewesenen Bildern konfrontiert, die nicht nur neu, sondern auch eindeutig subversiv sind. Die Stimme des Erzählers wird hier in polyphone Diskurse unterteilt, in der der Wolf seine Version in der ersten Person wiedergibt. Anschließend befasst sich diese Studie mit neuen Verbildlichungen *Rotkäppchens* in verschiedenen Genres von Literatur bis hin zur Werbung.

1 Introduction

The retelling of folk tales, particularly that of the so-called *fairy tales* or *marvelous tales*, offers a fruitful tradition which surpasses literary circles to enrich other cultural representations, either in the film world or comics, or even in advertis-

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ing. *Little Red Riding Hood (ATU 1961, 333)* the famous tale, spans from oral tradition to the written one with multiple and polyphonic versions. During the last century, it has been profusely revisited in the most diverse cultures, languages, and genres.

The revision of fairy tales presupposes readers of the reference hypertext as well as the intertexts which are overlapped. These tales are not always directed towards children, therefore numerous retellings from the last century appeal to an adult reader, especially those tales in which the erotic component is re-reaccentuated. Eroticism is not a novelty of contemporary versions but was present in Perrault's *Little Red Riding Hood* and in other tales of French folklore.

The bibliography of the reception of *Little Red Riding Hood* and its retellings is quite abundant. Christine Shojaei Kawan, in the *Enzyklopädie des Märchens* (2004, 854–868), offers a deep analysis of different aspects surrounding the tale.[1] Also quite outstanding are the contributions by Hans Ritz (Ulrich Erckenbrecht 2006) in the field of parody. Together with these works, the research by Jack Zipes is of great influence and importance (1986, 1993).

These tales depict the society in which they were conceived; for that reason, they become a valuable source of information about ways of living. The French ethnologist Ivonne Verdier (1978) analyses the French oral versions and focuses her attention towards the two paths that are offered to the heroine in Perrault's tale. As Christine Shojaei Kawan has mentioned, there is a significant difference between Perrault's and the Grimm Brothers' works: "in Grimm Brothers' version there is only one path to the grandmother's house, whereas in Perrault's there are two different routes and it is the wolf who decides which one *Little Red Riding Hood* will take and which one he will choose"[2] (Shojaei Kawan 2014, 167). According to Verdier, in the text by Perrault the suggestion of choosing between the needles' path and that of the pins sets the action in the context of rural society and in the stories of women's initiation to adulthood. The choice is presented between the laboriousness (needle) and the ornament (pins).

1 It depicts the principal issues regarding the tale within folklore and the reviews from written tradition. It contributes a detailed analysis of the major specific features: the meaning of the red hood or the symbolism in the wolf. Quite significant is her analysis of the psychological aspects in the plot in relation to E. Fromm and B. Bettelheim.

2 In Spanish in the original: "en la versión de los hermanos Grimm hay un solo camino que conduce a la casa de la abuela, mientras que en la de Perrault se habla de dos itinerarios diferentes y es el lobo quien decide cuál tomará Caperucita y cuál él". This and all the following: Translation into English by the MRN.

Le Petit Chaperon Rouge by Perrault, as well as *Rotkäppchen* by the Grimm Brothers, has enjoyed multiple revisions and retellings,[3] where pastiche, irony, and parody play an important role. Even though these versions are quite different, there are connections among the tales from different disciplines.

> The Romantic poet Ludwig Tieck wrote and published in 1800 his short play *Leben und Tod des kleinen Rotkäppchens. Eine Tragödie* (*Life and death of Little Red Riding Hood. A tragedy*) (cf. Tieck 1985, 362–384). This work, which was performed on stage for the very first time at the beginning of the 20th century, used to be read in its epoch and it was a great success of hilarity. Tieck's drama is the first known version in German of *Little Red Riding Hood*. Its source is, without a doubt, Perrault's tale[4] (Shojaei Kawan 2014, 177).

From the perspective of oral tradition and narrative strategies, on the one hand, Cristina Bacchilega (1997) presents her critical work about the new cinematographic versions which tackle the issue of *Little Red Riding Hood*'s persona, among other protagonists such as *Snow White*. On the other hand, according to Sandra Beckett (2014), the objective is to show the enormous impact that *Little Red Riding Hood* has had on occidental children's literature.

Here our attention is focused on Spanish and South American works,[5] which offer novel versions in relation to social and cultural contexts. From the perspective of comparative literature, we will analyze new images of the wolf and Little Red Riding Hood, some of them clearly subversive. Taking into account the historical nature of tales, we understand that any retelling reaches an agreement, simultaneously, with the referred hypertext and with the contemporary values of the society which transforms it.

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3 I refer summarily to the versions in German, such as the well-known one by L. Tieck, since my work is just centred on retellings of the tale in Spanish.

4 In Spanish, in the original: "El poeta romántico Ludwig Tieck escribió y publicó en 1800 su drama corto *Leben und Tod des kleinen Rotkäppchens. Eine Tragödie* (*Vida y muerte de la pequeña Caperucita Roja. Una tragedia*) Esta obra, que se representó por primera vez en un escenario a principios del siglo veinte, se solía leer en su época y fue un gran éxito de hilaridad. El drama de Tieck es la primera versión en lengua alemana que se conoce del cuento de *Caperucita Roja*. Su fuente es, sin duda, el cuento de Perrault."

5 The analyzed works are from Spain and South America (Colombia, Argentina, Peru, Chile and Brazil). There are works from different genres. In narrative: *El lobo enamorado* (Triunfo Arciniegas) and *Las verdades del lobo* (Álvaro Estallo Gavín); in poetry: *Caperucita Roja* (Gabriela Mistral), *Caperucita Encarnada* (Francisco Villaespesa), *Caperucita I, Caperucita II* (Amalia Bautista) and *Balada de Caperucita* (Federico García Lorca); in pictures: *Caperucita* (Quino), *Caperucita* (Sagugosa).

2 The voice of the wolf

The voice of an all–knowing external narrator is frequent in the different versions of traditional tales. 'Once upon a time [...]' were the words which introduced the story and paved the way for the entrance of an authorized narrator in the third person. Furthermore, this happens in a number of contemporary retellings where we find an omniscient narrator: Roald Dahl (*Revolting Rhymes* 2001) or James Finn Garner (*Politically correct bedtime stories* 1997). Even in lyrical versions, a third–person narrator predominates, perhaps due to its narrative nature, for example in the poems of Gabriela Mistral (*Caperucita Roja*), Francisco Villaespesa (*Caperucita*), and Federico García Lorca (*Balada de Caperucita*).

The poem by Gabriela Mistral (2004) closely follows the hypertext by Perrault. The girl ends up lying down in bed with the wolf disguised as her grandmother, who has already been devoured. The last verses narrate, with horrifying imagery, the denouement and death of Little Red Riding Hood.

> Ha arrollado la bestia, bajo sus pelos ásperos,
> el cuerpecito trémulo, suave como un vellón;
> y ha molido las carnes, y ha molido los huesos,
> y ha exprimido como una cereza el corazón [...] (Mistral 1979, 39).

The metaphor of blood, embodied in the cherry, is a categorical last verse in the same line of cruelty as the following 48 verses of the poem that have been developed. In contrast to the naivety of the girl ("blond curls", "like Madonna lily"), the wolf is depicted as a beast. The poem stops for a moment at the classical questions about his ears, eyes, and teeth.

> Y el viejo Lobo ríe, y entre la boca negra
> tienen los dientes blancos un terrible fulgor.
> 'Abuelita, decidme: ¿por qué esos grandes dientes?
> 'Corazoncito, para devorarte mejor [...]' (Mistral 1979, 39),

The poem by Villaespesa (1954) is briefer and in the form of a dialogue. It was written following the folkloric model of dialogic poetry for performance; it does not deepen the description of Perrault's or Grimm's hypertexts, but is just an anecdote. Without an authorized narrator, the poem is full of hypotheses and questions. The last verse closes the scene with a verb ("they say") which reminds us of the traditional beginning of folktales: "Once upon a time".

Caperucita
- Caperucita, la más pequeña
de mis amigas, ¿en dónde está?
- Al viejo bosque se fue por leña,
por leña seca para amasar.
- Caperucita, di, ¿no ha venido?
¿cómo tan tarde no regresó?
- Tras ella todos al bosque han ido
pero ninguno se la encontró.
- Decidme, niños, ¿qué es los que os pasa?
¿Qué mala nueva llegó a la casa?
¿Por qué esos llantos? ¿Por qué esos gritos?
¿Caperucita no regresó?
- Solo trajeron sus zapatitos [...]
Dicen que un lobo se la comió (Villaespesa 1954, 557).

Regarding these narrative poems, the one written by Amalia Bautista (1962) is a monologue where the protagonist expresses in first person the cause of her fears.

Caperucita Roja II
Al otro lado de este bosque inmenso
me espera el mundo. Todo lo que he visto
solo en mis sueños tiene que esperarme
al otro lado de este bosque. Es hora
de ponerme en camino, aunque el viaje
se lleve varios años de mi vida.
De pronto escucho aullar la voz de siempre,
la que siempre ha logrado detenerme:
"Al otro lado de este bosque, niña,
solo espera la casa en la que mueres" (Bautista 1962, 93).

The poem builds a dramatic space in which the path through the woods symbolizes a journey which cannot be refused, a journey which always has to culminate in death, but one you cannot renounce. It is the journey to maturity. This coincides, although with very different materials, with the poem by Lorca, where death awaits the girl regardless of her choices but who, nonetheless, must continue her quest.

La balada de Caperucita (1994), written by Federico García Lorca, is a text which has received abundant critical response.[6] This poem has 568 verses struc-

6 See the following works for an insight into critical responses: Menarini, Piero: La balada de Caperucita, o sea, una "divina comedia" del joven Lorca. In: Soria, A. Federico García Lorca, clásico moderno (1898–1998). Granada 2000, 177–192; Mendoza Fillola, Antonio: La imposible

tured in five sections. It was written in 1919, but it was not published until 1994. The poem combines diverse elements, highbrow and popular ones: biblical references, elements from nature, Dante, mythological characters, and the lives of saints. San Francisco de Asís also appears, as in the poem by Rubén Darío *Los motivos del lobo*. The search for help in childhood incarnated in folktales, as well as the escape from reality and tragic sexuality, appears in the plot of the poem.

Desde niño me encanta tu aventura del bosque.
Búscame las perdidas botas de siete leguas
para escapar del reino trágico de los hombres
y aguárdame sentada en la gloria del cuento
junto con Pulgarcito y Cenicienta. Y gocen
mis ojos contemplando tus ojos candorosos
que no tuvieron nunca enfermedad de amores (Lorca 1994, 487–488).

The grandmother in the traditional tale transmutes to water in a brook in the poem by Lorca, which symbolizes, at the same time, death and salvation:

¿Seré también yo mala cuando llegue a mujer?
Tú serás siempre niña perdida por el bosque.
Yo voy hacia la muerte pues soy un agua vieja.
Caperucita, vente conmigo sin temores.
Te llevaré a la gloria para que veas los santos (Lorca 1994, 486).

Far from the allegorical tone in Lorca, other contemporaneous works offer parodic retellings, establishing a dialogue with the original tale's versions. The questioning of the different voices achieves a central role, so that the tale becomes a narration under suspicion in which each of the actors wishes to tell their own truth.

The use of first person becomes compulsory to relate a direct experience with all its nuances. An example of this narrative style is the tale by Colombian narrator Triunfo Arciniegas, *El lobo enamorado* (1991).

In his version, it is the wolf's voice that narrates in the first person what happened and immerses the reader in an astonishing tale by means of the disruption to the parameters of the enunciation. Not only does the narrator tell the facts, but he also projects his personality, weak and extremely courtly, in his expressions, which are sometimes even too affected. The tale begins with the introduction of

infancia recobrada de Federico García Lorca: las claves en La balada de Caperucita (1919). In: Federico García Lorca en el espejo del tiempo. ed. by P. Guerrero Ruiz. Alicante 1998, 68–101; Pelizzaro, Alessandra: La aventura de Caperucita más allá de la frontera de género. In: Frontiers and Cultures, Euro- and Pan-American Studies. eds. M. Cannavacciuolo/S. Francescato. Venezia 2011, 73–77.

the characters through the lens of the wolf's eyes: "That day I found in the woods the most beautiful flower I have ever seen in my life. I, who always have been kindhearted and a dedicated admirer of beauty, did not see myself worthy of it and I looked for somebody else to offer it to" (Beckett 2014, 278–281).[7] Far from being ferocious, even the opposite, the wolf offers a tale in which he is depicted as a victim captured by his own feelings and fully at the mercy of a peculiar Little Red Riding Hood.

The narration establishes itself in different textual strategies: the autobiographic tale, the revision of stereotypes, hyperbole, and metaphor. The wolf assumes the narrative voice in first person. He tells his version of what happened, events that are tainted by the deep and delicate feelings he shows to the girl and, above all, in response to her contemptuous attitude. The enunciation of his love leads him to metaphorical expressions, which marginalize him even more, due to his affected tone. And he is also marginalized because he has a heart overflowing with love.

The revision of stereotypes sets either protagonists in opposition to Perrault's or the Grimms' versions. At the end of the twentieth century, Arciniegas's *Caperucita* is shameless and insolent. Not only does she not get lost in the woods, but she also knows pretty well what she wants. Furthermore, the author is capable of adding further pressure by presenting her obliquely, through the eyes of the lover who, although he is eager to forgive all her faults, never stops displaying them:

> Qué niña más graciosa. Se dejaba caer las medias a los tobillos y una mariposa ataba su cola de caballo. [...] Una vez vi que le tiraba de la cola a un perro para divertirse. En otra ocasión apedreaba los murciélagos del campanario. La última vez llevaba de la oreja un conejo gris que nadie volvió a ver (Arciniegas 1991, 1).

The characterisation of the personalities here is brief and efficient through the words of the wolf, who offers respect and admiration for nature and its creatures. The wolf on his bike approaches the girl with the highest courtesy: "I stopped my bike and dismounted. I greeted her with respect and joy".[8] Far from the ferocity that is characteristic of his condition as the animal in traditional versions, he shows himself as an extremely civilized creature: "I ate with delicacy, with politeness. I wanted her to know that I had good manners, that I was not just another

7 In Spanish, in the original: "Ese día encontré en el bosque la flor más linda de mi vida. Yo, que siempre he sido de buenos sentimientos y terrible admirador de la belleza, no me creí digno de ella y busqué a alguien para ofrecérsela".

8 In Spanish, in the original: "Detuve la bicicleta y desmonté. La saludé con respeto y alegría".

wolf".[9] Little Red Riding Hood, on the contrary, strived to show bad manners, always forgiven by the infatuated wolf, who does not condemn them and even seems to receive them as darts which boost his admiration: "She made a balloon with her chewing-gum as big as the world itself, she made it burst with her nail and ate all of it. I scratched myself behind my ear, kicked a pebble, breathed deeply, always with the flower hidden" (Arciniegas 1991, 2).[10]

The tale plays with two hypertexts, one from the seventeenth century by Perrault and the other from the nineteenth century by the Grimm Brothers. The French reference, however, appears as a cross reference since the animal is not a seducer, but the victim, in this case in a dramatic manner. The love of the wolf receives the most absolute disdain from the girl:

> Sacó el chicle y lo estiró. Luego lo volvió una pelotita y lo regresó a la boca. Se fue sin despedirse. Me sentí herido, profundamente herido por su desprecio. Tanto, que se me soltaron las lágrimas. Subí a la bicicleta y le di alcance.
> –Mira mi reguero de lágrimas.
> –¿Te caíste? –dijo–. Corre a un hospital.
> –No me caí.
> –Así parece porque no te veo las heridas.
> –Las heridas están en mi corazón –dije.
> –Eres un imbécil (Arciniegas 1991, 3).

Hyperbole and metaphor go hand in hand with the expression of the feelings and suffering of the wolf. When Little Red Riding Hood leaves him crying in a clearing in the woods, the wolf's desperation solidifies in his own words, spoken in a loud voice: "I felt that the dust was my chest, a chewing-gum bullet going through it, and the river of blood strengthens to touch a girl who I cannot find anywhere. [...] I stayed the whole evening sitting in my sadness" (Arciniegas 1991, 3).[11] The rejection makes the wolf feel low, which translates into the hyperbolic reiteration: "With the weight of rejection in my bones and the heart crumblier than a dry leaf stamping on by a hundred horses" (Arciniegas 1991, 3).[12]

9 In Spanish, in the original: "Comí con delicadeza, con educación. Quería hacerle ver que tenía maneras refinadas, que no era un lobo cualquiera".

10 In Spanish, in the original: "Ella hizo con el chicle un globo tan grande como el mundo, lo estalló con la uña y se lo comió todo. Me rasqué detrás de la oreja, pateé una piedrecita, respiré profundo, siempre con la flor escondida" (Arciniegas 1991, 2).

11 In Spanish, in the original: "Sentí que el polvo era mi pecho, traspasado por la bala de chicle, y el río de la sangre se estiraba hasta alcanzar una niña que ya no se veía por ninguna parte. [...] Me quedé toda la tarde sentado en la pena" (Arciniegas 1991, 3).

12 In Spanish, in the original: "Con el peso del desprecio en los huesos y el corazón más desmigajado que una hoja seca pisoteada por cien caballos" (Arciniegas 1991, 3).

The erotic tone is another defined pattern in many contemporary retellings, especially in the film industry and advertising (Vicky Form 2009).[13] In the tale by Arciniegas, the erotic tone appears dimmed down due to the evident naivety of the wolf, who, far from being a sexual predator, shows himself as a little beast diminished by the effects of romantic love. He describes the girl wearing "a pair of silvery sandals, a crop top and a toy skirt" (Arciniegas 1991, 4).[14] The lasciviousness of the animal is as tender as it is idealized: "The wind came from far away and it dwelled in her navel" (Arciniegas 1991, 4).[15]

Regarding the objects that surround the protagonists, the wolf's bicycle represents the positive, ecological, respectful values concerning nature. On the other hand, Little Red Riding Hood is carrying a knife, presenting herself as a *femme fatale*. The basket (Dahl 2001) is one of the elements found in the majority of retellings.[16] Its content is not neutral, but varies from one version to another as well as in its social connotations.[17] In this sense, Orenstein brings to the fore a note that appeared in the *New York Times* regarding the content of Little Red Riding Hood's basket:

> In 1990, two districts in California forbid the tale because an illustration showed a wine bottle together with fresh bread and butter in Little Red Riding Hood's basket. The scene in which Little Red Riding Hood undresses and goes to bed with the wolf was considered unacceptable, but regarding the wine, they said that it could be interpreted as an approbation of alcohol consumption[18] (Orenstein 2003, 14).

In this particular version, the girl brings to the grandmother different sorts of food (milk, honey, pie), which according to James Finn Garner is "politically

13 With a great erotic tone in which the image of the woman is used as a sexual icon, some advertisements have appeared by the Mexican brand Vicky Form. This brand has run a campaign with hypertexts of folktales: *Little Red Riding Hood*, *Cinderella*, *Snow White*, *Sleeping Beauty*, *The Little Mermaid*. The portrayal of women which is offered is clearly sexist, with quite pejorative comments and insinuations regarding the role of women as sexual objects.

14 In Spanish, in the original: "con sandalias plateadas, blusa ombliguera y faldita de juguete" (Arciniegas 1991, 4).

15 In Spanish, in the original: "El viento vino de lejos y se anidó en su ombligo." (Arciniegas 1991, 4).

16 Roald Dahl does not speak about Little Red Riding Hood's basket, but a corset from which the girl takes out a revolver.

17 Bun and butter (Perrault), cake and wine (Grimm).

18 In Spanish, in the original: "En 1990 dos distritos escolares de California prohibieron el cuento porque una ilustración mostraba en la cesta de Caperucita una botella de vino junto al pan fresco y la mantequilla. La secuencia de Caperucita desvistiéndose y entrando en la cama junto al lobo fue considerada aceptable, pero el vino, dijeron, podría ser interpretado como una aprobación del consumo de alcohol."

correct" food since it is healthy; as for instance: "fresh fruit and mineral water", "healthy snack", "some titbits low in calories and sodium".[19] In the case of the tale by Triunfo Arciniegas, the basket has a cake, which Little Red Riding Hood offers to the wolf with wicked intentions:

> Me prestó su navaja y con gran cuidado aparté una tajada. La comí con delicadeza, con educación. Quería hacerle ver que tenía maneras refinadas, que no era un lobo cualquiera. El pastel no estaba muy sabroso, pero no se lo dije para no ofenderla. Tan pronto terminé sentí algo raro en el estómago, como una punzada que subía y se transformaba en ardor en el corazón (Arciniegas 1991, 5).

The poisonous cake reveals a new characteristic of Little Red Riding Hood, since she is not just insolent, but wicked. In this way, she appears categorized with the skills of a witch, uncovering the composition of the gift: "Bats' bones dust and swallows' beaks. And some herbs whose name I did not know. The rest everybody knows: butter, flour, eggs and sugar in proper proportions" (Arciniegas 1991, 6).[20]

Here, she reveals her true intentions. She pretends to inherit from her grandmother so that the wolf is going to become the instrument of her desires: "I had not any other choice. Everybody knows that. But I want this to be known because I did it for love. Little Red Riding Hood said that it was because of hunger" (Arciniegas 1991, 7).[21] The wolf shows that he knows the Grimm Brothers' hypertext, although in this case the hunter is modernized, becoming the police: "The police believed him and they are chasing me to cut my belly, take my grandmother out, fill it with stones and throw me to the river, so that nobody ever hears of me again" (Arciniegas 1991, 7).[22]

It is the wolf who represents himself in court and he addresses the reader: "I want to also clarify other issues now that I have your attention, sirs" (Arciniegas 1991, 7).[23] The revision of the stereotypes of violence and cruelty, contrary to that of naivety, is presented in the words of the animal, the defenceless victim. This

19 In Spanish, in the original: "lo políticamente correcto"; "fruta fresca y agua mineral", "un saludable tentempié", "algunas chucherías bajas en calorías y en sodio".

20 In Spanish in the original: "Polvo de huesos de murciélago y picos de golondrina. Y algunas hierbas cuyo nombre desconocía. Lo demás todo el mundo lo sabe: mantequilla, harina, huevos y azúcar en las debidas proporciones" (Arciniegas 1991, 6).

21 In Spanish, in the original: "No tuve otra salida. Todo el mundo sabe eso. Pero quiero que se sepa que lo hice por amor. Caperucita dijo que fue por hambre" (Arciniegas 1991, 7).

22 In Spanish, in the original: "La policía se lo creyó y anda detrás de mí para abrirme la barriga, sacarme a la abuela, llenarme de piedras y arrojarme al río, y que nunca se vuelva a saber de mí" (Arciniegas 1991, 7).

23 In Spanish, in the original: "Quiero aclarar otros asuntos ahora que tengo su atención, señores" (Arciniegas 1991, 7).

is because the story condemns him due to past events, for his condition of being marginalized, without paying attention to the following reasons: "It is her word against mine. And who does not believe Little Red Riding Hood? I am just the wolf of the story." And even so, the lyricism is still present which has characterized his discourse: "Now more than ever I am the wolf of the woods, solitary and lost, poisoned by the flower of despair" (Arciniegas 1991, 7).[24]

The ending of the tale is not a happy one. Far from resolving the denouement, the wolf continues being terrified when he reports a new wickedness by Little Red Riding Hood: "The other day she said that if I insisted on bothering her she would make a coat[25] using my own wolf's leather and she showed me the shine of her knife. She scares me. I believe she is capable of fulfilling her promise" (Arciniegas 1991, 7).[26]

The argument, defending the reasons of the wolf's actions, constitutes one of the most fundamental parts of the tale, what is scarcely found in other retellings (Lief Fearn 1988). In this short tale by Álvaro Estallo Gavín (2018) has to read in that context, although in a humoristic manner and not dramatic, as in the case of Arciniegas. Here, the eschatological resource is the jokey *leitmotiv*, which includes the tale in the realm of parody:

> Las verdades del lobo
> La mujer que había dentro de mí se me estaba indigestando. Y presten atención porque esta parte del cuento la desconocen. Me metí los dedos hasta la campanilla tratando infructuosamente de vomitar a la abuelita. En realidad, ni siquiera tenía hambre. Pero Caperucita llegó de repente, y para disimular tuve que arroparme en la cama con ese gorrito horrible con el que me han dibujado tantas veces. El resto, todo invención de la niña. Sí, lógicamente me reconoció, pero ni cazador ni leches. Ella salió pitando con sus pasteles, y yo no les digo por donde saqué a la abuelita, porque seguro que no reeditarán el cuento (Álvaro Estallo Gavín, 2018, 1).

24 In Spanish, in the original: "Es su palabra contra la mía. ¿Y quién no cree a Caperucita? Solo soy el lobo de la historia"; "Ahora más que nunca soy el lobo del bosque, solitario y perdido, envenenado por la flor del desprecio" (Arciniegas 1991, 7).

25 The last verses of the work by Roald Dahl narrate a similar ending for the wolf: "Al poco tiempo vi a Caperucita/cruzando por el Bosque [...] ¡Pobrecita!/¿Sabéis lo que llevaba la infeliz?/ Pues nada menos que un sobrepelliz/que a mí me pareció de piel de un lobo/que estuvo una mañana haciendo el bobo".

26 In Spanish, in the original: "El otro día dijo que si la seguía molestando haría conmigo un abrigo de piel de lobo y me enseñó el resplandor de la navaja. Me da miedo. La creo muy capaz de cumplir su promesa" (Arciniegas 1991, 7).

As with the first oral versions (Delarue 1951),[27] where the eschatological tone is quite noticeable, here it appears with a differing pattern: its comic nuance. Surely, this short tale appeals to humour, even to jokes, something that is really frequent in our culture, to provide a surprise ending to the plot.

In this version by the wolf, the animal, becoming a first-person narrator, shows a clear knowledge of the hypertext and warns about losing sight of the background of clear and direct metatextual comments: "And pay attention because you do not know this part of the tale."

Indeed, the ending is fresh and unexpected, and it is along similar lines as the story by the Grimm Brothers: "not a hunter, none of that stuff. She ran away with her cupcakes, and I do not tell you what I did with the grandmother, because surely the tale will not be reedited." On the other hand, the lying and histrionic Little Red Riding Hood ("everything is the girl's invention"), who causes the despair of the wolf, is present during the whole tale, the same happening in that by Triunfo Arciniegas:

> La niña me llevó de la mano al bosque para jugar y allí se me escapó y empezó a pedir auxilio. Por eso me vieron vestido de abuela. No quería comerme a Caperucita, como ella gritaba. Tampoco me gusta vestirme de mujer, mis debilidades no llegan hasta allá. Siempre estoy vestido de lobo (Arciniegas 1991, 7).

3 New images of Little Red Riding Hood

The heroines of tales, as well as their heroes, correspond to what the society of that epoch defines as the acceptable moral values for them. In this way, it is easy to detect some of the most characteristic patterns in patriarchal ideology, according to which the woman is the one who waits and the male who acts. In contemporary versions, this idea is being profoundly revised and questioned, frequently from subversion and parody, the most popular tales being *Little Red Riding Hood* or *Cinderella*.[28]

In the case of *Little Red Riding Hood*, we consider in first place the parodic retelling by the Argentinian writer who created *Mafalda*. Joaquín Salvador Tejón, appearing as Quino, a strip cartoonist in Argentinian newspapers, created a character whose values are still valid. The protagonist, from a utopic perspective,

27 In *El cuento de la abuela*, the girl escapes because she cheats the wolf, telling him that she must go to the countryside to "do its business".

28 See López Salamero, Nunila/Cameros, Myriam: La Cenicienta que no quería comer perdices. Barcelona 2009.

Fig. 1: Quino (http://insulazagalia.blogspot.com/2017/11/caperucita-roja-vista-por-quino.html, accessed: 10/12/18)

aspires to world peace and she criticizes her own society and questions old people's legacy and arguments.

The strip cartoons starring *Mafalda* were published in the Argentinian weekly magazine *Primera Plana*, between 1964 and 1973 and they have multiple editions. Quino,[29] in only eleven cartoons, rewrote the tale, offering a revision of its actors. The girl's mother, who just has an admonitory presence at the beginning of some versions, as in the Grimm Brothers' one, occupies a central position in this tale. This allows her to hold the reins of the story, meaning that, at the same time as she takes control of the story, she also changes the canonical plot. This happens in the last two cartoons. In the first one, she receives, in a quite jubilant manner, a document offered by Little Red Riding Hood; and it is not other than an insurance policy. She went to her grandmother's house to bring it.

There are various elements in the scene that are noteworthy. To begin with, the mother's dress stands out. The dress corresponds to a rural or low-social-class person; she is dressed in rags and also her humble background is confirmed by the stewpot behind her. The center of the picture shows the mother holding the

29 For further information about the author and his work see Paoppi, Cecilia Mafalda: La representación de una década, A ContraCorriente. In: A Journal on Social History and Literature in Latin America 13.2 (2016) 264–286.

grandmother's insurance policy in black and yellow. The reading is shared with the audience; its content gives her joy: once the grandmother is dead it promises a huge inheritance.

The image of the wolf turns out to be quite significant. He observes the action from the door and, also, he becomes a marginalized character, not because of his condition, but because he is now devoid of function. He has descended in the tale, in which he occupied a central position; instead, now, he is relegated to the margins, where he is considered as a mere instrument to the women's tricks. Therefore, once his role is fulfilled, he becomes just one element inside the whole scenario.

In this retelling, the mother does not need to warn the girl about the dangers of the wood because she knows the hypertext, she knows how to take advantage of the circumstances which surround her and she is capable of influencing the denouement. The reference to this story could be that of Charles Perrault's text (1697). The French antecedent works as a hypertext, but just to a certain extent. The tale portrays a seducing game, but it introduces a modification, since there is an interchange of roles between the seducer and the seduced. In the tale by Perrault, the victim is the little girl who succumbs to the seductive tricks of the animal. On the contrary, in this case, the seducer is the girl. She does not need to turn to a sexual subterfuge, but just with her words is capable of manipulating the wolf, who is naïve and malleable. Therefore, differently from the tale included in C*ontes de ma mère l'Oye*, Little Red Riding Hood is not devoured by the wolf, but he is used by the girl, as if he was a lapdog. From an ironic point of view, several images confirm this. So, the animal who, in cartoon number 2 presents as similar in size to the girl, in number 10 runs through the woods beside her but at a disadvantage. Not only does the wolf walk behind her, but he also looks smaller than her, symbolic of losing his power in the view of Little Red Riding Hood, who is firmly in charge of the action. This meaning is emphasised by the position that the wolf occupies; clearly in the margins of the action, in number 10 and even more so due to his position in the last picture (fig. 2). He, becoming a partner in crime, is lying in the sand under the hammock as a faithful dog and is caressed and rewarded by Little Red Riding Hood, in the context of the nouveau riche on Caribbean beaches.

The graphic elements in this story reinforce themselves in their significant value thanks to the use of colours. Little Red Riding Hood's dress is identifiable by two key elements. One of them has a link with the traditional fairy tale: the hood and the basket. Or, rather, it refers to them: boots and drinks are red in this tale but not the hood, as the wolf's tongue is presented in a dark pink tone. Therefore, the protagonist is clearly included in her context, although the appeal to the intertext is done by means of an oblique reading. This reading indicates from the

Fig. 2: Quino (http://insulazagalia.blogspot.com/2017/11/caperucita-roja-vista-por-quino.html, accessed: 10/12/18)

very beginning that this is another story. Nonetheless, the connection with the imaginary of a patriarchal world is established through the parody of one of the stereotypes historically attached to females: greed. Therefore, it has a relation with the long literary tradition of vituperation against women, in classic as well as in popular literature, proverbs, or jokes.

Another innovative portrait of *Little Red Riding Hood* is introduced by the advertising agency, *Fields* (Brazil), in one of whose advertisements appears: "Sabugosa: children's books and fairy tales".[30] The cartoon recreates one of the most important scenes in the tale, the moment in which Little Red Riding Hood offers the wolf what is inside her basket, while he is in bed. The signs of aging, crucial for this particular context, are represented in a hyperbolic manner: the deep lines in both Little Red Riding Hood and the wolf, the wolf's glasses, the bony arms in Little Red Riding Hood.

The only text that appears is a paratext, which expresses the message of the advertisement: "Great stories live forever". This message is placed at the bottom of the image, with edges representing the frame of a baroque scene, thus alluding to traditional fairy tales.

Little Red Riding Hood and the wolf do not need to repeat the dialogue as it is present in people's mind and, as good actors, they know their part by heart, as do the readers. The illustration is quite eloquent. The parody shows an older Little Red Riding Hood, even older than her grandmother, and a wolf who, just as her, seems tired of repeating the same line over and over again. His weary gestures, the gaze of old friends, the conspiratorial smile, substitute a dialogue understood by both protagonists and receivers of the advertisement.

The wolf and Little Red Riding Hood, eternal actors in an immortal tale, show signs of the passing of time, but the story does not change, as the advertisement's message says. This advertising campaign has also made use of other fairy tales

30 In Spanish, in the original: "Sabugosa: libros infantiles y cuentos de hadas".

Fig. 3: Sabugosa (advertisement): Caperucita. 2016 (https://www.marketingdirecto.com/wp-content/uploads/2013/03/101.jpg, accessed: 10/12/18)

such as *Rapunzel* and *Pinocchio*. In the case of Rapunzel, she is presented as a decrepit elderly woman, locked in the tower, tired of awaiting the prince, whose silhouette we can barely see on the horizon through the window. Desperately, the protagonist dyes her long grey plait blonde. Pinocchio is also an elderly person who is supporting Pepito Grillo with a cane and showing signs of old age and tiredness.

Contemporary humour and parody are able to build fresh tales relying on readers who know the hypertext and will be able to interpret the key points of the message.

4 Conclusion

Our approach to *Little Red Riding Hood*'s retellings leads us towards an analysis of very differing texts. In these texts, we can detect discontinuous lines of intertextuality with motifs and arguments from Perrault's and Grimm's texts. Never-

theless, the images and behaviours of the wolf and the girl are clearly differing from or even contradicting the reference text.

In the remaking of the plot, the tone and genre are both of vital importance to its re-writing: poetry, tale, short story, comic, and advertisement. A special meaning is provided by the parodic retellings, where irony and humour boost the revision of established value(s) and unsettle the well-established positionality of the actors.

To clarify how the texts are constructed, we can use the example of the distance in tone and language between the work by García Lorca and that of Triunfo Arciniegas. Both texts are using the same original versions, but they differ in their cultural and historical argument. The key points in the retelling by Lorca, close to the elegy of childhood's lost innocence, are in the contrasting of the parodic game proposed by Arciniegas, where the girl is far from naïve but really close to a *femme fatale*.

In the parodic versions, such as those by Arciniegas and Quino, the social role of men and women, as well as the established order, are carefully revised. The diversity in discourses, language puns, parody, metaphors, and paradoxes appear at the entire disposal of an unstable reality which can be told in a different manner. The receiver's mind is located in front of a retelling in search of a horizon of expectations (Jaus 1978), fostered by the recognition of the hypertext. However, the new versions set out to systematically obliterate the well-known genre that is the fairy tale of old.

On the other hand, ideology manifests in any text, since it is a historical document. We should pay attention to ideological postulates present in every retelling as a way of rereading and as its own, authentic elaboration of social and cultural conventions in the new discourse. It is highly important to remember the enormous spread of the feminist movement #metoo. This movement questions patriarchal societies and it has had a real presence in mass media during the last year.

When the portraits of the world in the contemporary text manifest contrary to the hypertext, they change into a useful instrument of social critique. The resultant text has the excuse of the original to construct an alien discourse, although in firm reference to an original telling. The retelling affirms its value in its artistic power, which constructs itself as credible inside its own cultural and historical context.

All in all, the retellings of traditional fairy tales regarding cultural patrimony supply images which establish a connection between the past and the present from the common knowledge of the actors, situations, and stereotypes. These are polyhedric images and sometimes profoundly new, even shocking; they are capable of examining the central elements in old fairy tales and confronting them with changing societal values.

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